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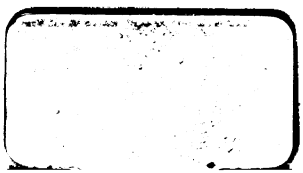

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ANNEX

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THE

CHARTER AND BY-LAWS

7 1/2 V

OF THE

AMERICAN ACADEMY OF THE ARTS,

INSTITUTED FEBRUARY 12, 1802.

WITH

AN ACCOUNT

OF THE

STATUES, BUSTS, AND PAINTINGS

BELONGING TO

THE ACADEMY.

NEW-YORK:

PRINTED FOR THE ACADEMY, BY VAN WINKLE AND WILEY.

1815.

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AN ACT

To incorporate the Academy, instituted in the City of New-York, for the promotion of the Arts, passed 12*th February*, 1808.

WHEREAS, several persons, having associated themselves in the City of New-York, for the purpose of forming an Academy of the Arts, and in order the better to carry into effect the objects of the institution, have presented a petition to the Legislature of this State, praying for an act of incorporation. And whereas it is deemed by the Legislature that the establishment of an Academy for the cultivation and extension of the Arts is an undertaking which may prove honourable as well as useful to the public, and as such ought to meet with approbation and support, Therefore,

Be it enacted by the People of the State of New-York, represented in Senate and Assembly, That Robert R. Livingston, De Witt Clinton, John Trumbull, John R. Murray, William Cutting, Lewis Simond, David Hosack, Charles Wilkes and Samuel M. Hopkins, and such other persons, as now are, and may from time to time become members of the said Academy, be, and accordingly are, hereby constituted and declared to be a body corporate and politic, in deed and fact, by the name of "*The American Academy of the Arts.*" And that by that name they and their successors shall have succession, and shall be persons capable of suing and of being sued in all courts and places whatsoever: And that they and their successors shall and may have a common seal, with power to change or alter the same from time to time: And that they and their successors by the corporate name aforesaid, for the purpose of enabling them the better to promote the objects of the said institution, shall be persons capable in law of purchasing, taking, holding, and enjoying, to them and their successors, any real estate in fee simple or otherwise,

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and any goods, chattels and personal estates: *Provided always* that (exclusive of the statues, paintings, engravings, drawings, models and other specimens of the Arts, and the buildings that may be erected for the preservation or exhibition of the same) the clear annual value or income of such real and personal estates shall not exceed the sum of *Five Thousand Dollars*, and that they and their successors shall have full power to sell, lease, or otherwise dispose of the said real and personal estates, or any part thereof, at their will and pleasure.

And be it further enacted, That the stock of the said corporation shall not consist of more than 1000 shares, and that each share shall be twenty-five dollars, and shall be entitled to a vote at any election to be held in virtue of this act, or of the by-laws herein after mentioned.

And be it further enacted, That the property and concerns of the said corporation, shall be managed and conducted by a President, Vice President, and five Directors, who shall be annually chosen by, and from the members of the said corporation, in such manner, and at such time and places as shall be directed by the by-laws of the said corporation: And that they, the said President, Vice President, and Directors, and their successors, shall have power to make such by-laws, for the management and direction of the concerns and business of the said corporation as they shall, from time to time, think requisite: *Provided* the same be not repugnant to the constitution and laws of this State.

And be it further enacted, That the said Robert R. Livingston, be, and is hereby appointed President, and John Trumbull, Vice President, and the said De Witt Clinton, David Hosack, John R. Murray, William Cutting, and Charles Wilkes, directors of the said corporation, who shall hold their respective offices until the first Monday in February, 1809, and until others shall be chosen in their places.

And be it further enacted, That this act shall be and remain in full force and virtue for the term of twenty-five years, from the first day of February, 1808: *Provided, nevertheless*, that in

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case the aforesaid Academy shall at any time appropriate their, or any part of their funds, to any purpose or purposes other than those intended and contemplated by this act, and shall be thereof convicted by due course of law, that thenceforth the said corporation shall cease and determine, and the estate, real and personal, whereof it may be seised and possessed, shall vest in the people of this State: *And provided further*, that nothing herein contained, shall be construed to prevent the legislature, at any time, in their discretion, within the period aforesaid, from altering or repealing this act.

And be it further enacted, That this act is hereby declared to be a public act, and that the same be construed in all Courts favourably and benignly for every beneficial purpose therein contained.

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BY-LAWS AND REGULATIONS.

A Law for regulating the Meetings, Elections, and Proceedings of the American Academy of the Arts, and prescribing the duties of its officers—passed 18th January, 1815.

Be it ordained, By the American Academy of the Arts, that the election of the officers of the said Academy shall be by ballot, at such place as shall be, from time to time, appointed for that purpose, on the second Tuesday of January in each year; which election shall be held under the direction of three Inspectors, or a majority of them, previously appointed by the said Academy, and the poll shall be kept open between the hours of one and two in the afternoon of that day; of the time and place of which election, at least three days notice shall be given by the Secretary, in two of the public newspapers printed in the city of New-York.

Be it further ordained, That there shall be four quarterly meetings of the Academy: on the first Tuesdays of January, April, July, and October, in each year; but extraordinary meetings may be called at the discretion of the President.

Be it further ordained, That the following rules shall be observed at the meetings of the Academy:

1. The President, or in his absence, the Vice President, or in the absence of both, a Chairman to be chosen for that purpose, shall call the members to order as soon as a quorum appears; after which, any other conversation but that relating to the business of the Society, shall be deemed out of order until the Academy shall rise.

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2. All formal propositions, on which a question is to be taken, shall be stated to the presiding officer, and by him put for decision, who is to have no vote, unless the numbers present be equally divided.

3. The presiding officer shall appoint all committees, decide all questions of order, and when he desires it, the members making a proposition, shall reduce the same to writing.

4. The Secretary and Treasurer shall attend the meetings of the Academy, the former to keep a true account of its proceedings in a book to be provided for that purpose, and to make such written communications as the Academy shall direct; the latter to give such information on the state of the funds, and to receive such directions relative thereto as the Academy may deem proper; but neither of those persons are to take part in the debate, or to vote in the decision of any question.

5. It shall be the duty of the Secretary, at every meeting of the Academy, to have the minutes of the last meeting fairly copied; a question shall then be taken on them, and if amended or approved, they are before the next meeting of the Academy to be entered in the book of minutes.

6. The Treasurer shall provide a book in which shall be regularly entered, all the receipts and expenditures of the Academy, with the dates and considerations of such expenditures respectively, to be laid before them when required.

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HONORARY MEMBERS

OF

THE ACADEMY.

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LUCIEN BONAPARTE.
VIVANT DENON, *Paris.*
BARBE MARBOIS, *Paris.*
BENJAMIN WEST, *London.*
JOHN SINGLETON COPELY, *London.*
GABRIEL W. STUART, *Boston.*
B. W. LATROBE, *Philadelphia.*
THOMAS SULLY, *Philadelphia.*
D. EDWIN, *Philadelphia.*
REMBRANDT PEALE, *Philadelphia.*
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WILLIAM S. LENEY, *New-York.*
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WILLIAM RUSH, *Philadelphia.*
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OF

THE INSTITUTION.

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John K. Beekman,
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Aaron Burr,
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John Trumbull,
The Hon. William P. Van Ness,
John Watts,
Ezra Weeks,
Charles Wilkes,
John Wilkes.

OFFICERS OF THE ACADEMY,

IN 1815.

The Hon. DEWITT CLINTON, LL. D. President.

JOHN R. MURRAY, Vice-President.

WILLIAM CUTTING,
DAVID HOSACK,
CADWALLADER D. COLDEN,
JAMES FAIRLIE,
JOHN G. BOGERT,
} Directors.

CHARLES WILKES, Treasurer.

JOHN PINTARD, Secretary.

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ACCOUNT

OF

STATUES, BUSTS, &c.

No. I.

The Pythian Apollo, called the Apollo Belvedere.

THE son of Jupiter and Latona, in his rapid course, has just overtaken the serpent Python. The mortal dart is already discharged from his dreadful bow, which he holds in his left hand, and from which his right is just withdrawn; the motion impressed on all his muscles is still preserved. Indignation sits on his lip, but on his countenance the certainty of victory is imprinted, and his eye sparkles with satisfaction at having delivered Delphos from the monster which ravaged its coasts.

His hair, lightly curled, flows in ringlets down his neck, or rises with grace to the summit of his head, which is encircled with the *strophium*, the distinguishing band of gods and kings. His quiver is suspended by a belt across his left shoulder. His robe (chlamys) attached to the shoulder, turned up on the left arm only, is thrown back, showing to greater advantage his divine form. The glow of youth enlivens his elegant person, in which nobleness and agility with vigour and elegance are sublimely blended, preserving a happy medium between the delicate form of Bacchus, and the more firm and masculine lines of Mercury.

Apollo, the vanquisher of the serpent Python, is the subject of an ingenious fable, invented by the ancients to express the ge-

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nial influence of the sun that renders the air more salubrious, by correcting the infectious exhalations of the coasts of which this reptile is the emblem—every thing in this figure, nay the trunk of the tree introduced to support it, presents some interesting allusion. This trunk is that of the ancient olive tree of Delos, under whose shade the god was born. It is adorned with fruit, and the serpent ascending it is the symbol of life and health, of which Apollo was the god. This statue, the most perfect of all that time has spared, was found about the close of the fifteenth century, on *Capo de Anzo*, twelve leagues from Rome, on the margin of the sea, in the ruins of the ancient *Antium*, a city celebrated for its Temple of Fortune, and for the rival villas built by the emperors, and embellished with the masterpieces of art.

Julius the Second, while a cardinal, purchased this statue, and placed it, in the first instance, in the palace he occupied near the church of the holy apostles; but shortly after, having attained the pontificate, he removed it to the Belvedere of the Vatican, where, for three centuries, it remained the admiration of the world; when a hero, guided by victory, arrived to transplant and fix it, perhaps for ever, on the banks of the Seine.

It is a question for antiquaries and naturalists to determine, from what quarry the marble of this Apollo has been cut. The statuaries of Rome, who from their occupation have an extensive knowledge of ancient marbles, have invariably deemed it *an ancient Grecian marble*, although of a quality very different from the most known species. On the contrary, the painter *Mengz* has asserted that this statue is the marble of *Luni* or *Carara*, the quarries of which were known and worked in the time of Julius Cæsar. Citizen Dolomieu, a learned mineralogist, is of the same opinion, and he pretends to have found in one of the ancient quarries of *Luni*, fragments of marble resembling that of the Apollo. Notwithstanding these authorities, this subject may still be considered as very doubtful.

The beauty of the statues of *Antinous*, and the perfection of sculpture at that time, evidently demonstrate that until the

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epoch of *Adrian* at least, the Grecian school furnished artists worthy to be compared with the most able statuaries of antiquity. Pliny entertained the same opinion of the artists of his age.

The author of this chef d'œuvre is unknown. The lower part of the right arm and the left hand, which were wanting, have been restored by *Civoani Angelo de Mentorsoli*, sculptor and pupil of Michael Angelo.

No. II.

Venus of the Capitol.

Venus, the queen of love and the goddess of beauty, is here represented as just from the bath; her divinely graceful form is unembarrassed by drapery, her hair collected behind displays the beauties of her polished neck, and her head gently inclines to the left, as if smiling affably upon the graces who are about to attire her. At her feet stands a vase of perfumes, covered partially with a fringed drapery. The value of this statue is heightened by its perfect preservation—it was found in Rome, about the middle of the last century, between the Quirinal and Viminal Mounts, and was placed in the capitol of Benedict XIV.

No. III.

Laocoön.

Laocoön, the son of Priam and Hecuba, and priest of Apollo, inflamed by love for his country, violently opposed the reception of the wooden horse within the walls of Troy. To awaken his countrymen to the impending danger, he dared to hurl his javelin against the fatal machine, consecrated to Minerva.

Enraged at his temerity, those of the gods hostile to Troy resolved to punish him, and shortly after, as Laocoön, crowned

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with laurel, was sacrificing to Neptune on the beach, two enormous serpents emerged from the waves, and instantly sprang upon his two children, who had accompanied him to the altar. The distracted father flies to their aid: in vain he struggles against these monsters, they enclose him with his sons—they roll themselves around their bodies—they crush them in their coils—they tear them with their venomous teeth—in spite of their efforts to disengage themselves, this unfortunate father with his sons, the victims of an unjust vengeance, fall at the altar of the god—and turning their distracted eyes toward heaven, expire in the most cruel agonies.

Such is the pathetic subject of this admirable group, "the best relict of all ancient sculpture," one of the most perfect works which the chisel has ever produced, the masterpiece of composition, design, and sentiment; and the impression of which can only be enfeebled by commentary.

It was found in the ruins of the palace of Titus, on the Esquiline Mount, during the pontificate of Julius II. Pliny, who speaks of it with admiration, saw it in this place. To this writer we owe the knowledge of the three skilful sculptors of Rhodes who executed it. Their names are Agesandar, Polydorus, and Athenodorus. Agesander was probably the father of the two others; they flourished in the first age of the vulgar æra. The group is composed of five blocks so artificially united that Pliny believed them to be but a single piece.

No. IV.

Gladiator of the Borghese Palace.

This statue has been improperly denominated the "Gladiator of the Borghese Palace." From the characters of its inscription it appears to be of greater antiquity than any other characterized by the name of the artist. History gives us no particulars relative to Agathias of Ephesus, author of this chef

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d'œuvre; but the work which he has left bears the strongest testimony of his merit.

In the statue of the Apollo of Belvedere we are struck with the sublimity of ideal beauty. The group of the Laocoön offers us a representation of natural beauties unassisted by imagination; the former may be compared to an epic poem, which, from probability, passing the bounds of truth, leads to the marvellous; the latter to faithful history, which, in the exposition of truth, makes choice of the most refined ideas, and most elegant expression.

The head of this figure shows that nothing but the truth of nature has been consulted in its formation; no traces of the ideal beauty of the Apollo are to be found, and his whole air is that of a man in the full vigour of mature age, whose muscles are strengthened by habitual activity, and whose body is hardened by exercise.

Antiquarians are divided in their judgment of this figure; some have supposed it a discobolus, or thrower of the disk; but others, with more probability, have pronounced it a statue erected to the honour of some Grecian warrior, who had signalized himself in a dangerous position: this appears perfectly to coincide with the attitude of the figure, which is at the same time actively offensive and defensive; on the left arm the strap of the buckler, which he is supposed to carry, is seen; the right arm is supposed to hold a javelin; his looks are directed upwards, as if defending himself from a danger threatening from above: this position militates against the idea of its being the statue of a fighting gladiator, as his opponent may be supposed on horseback; besides, it is believed the honour of a statue was never granted to a gladiator of the public arena; and this production is supposed anterior to the institution of gladiators in Greece.

This statue, as well as the Apollo, was discovered in the city of Antium, the birth place of the emperor Nero, which he embellished at an enormous expense.

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No. V.

Castor and Pollux.

Castor and Pollux were twin brothers, and sons of Jupiter and Leda. Mercury, immediately after their birth, carried them to Pallena, where they were educated, and as soon as they had arrived at the years of maturity, they embarked with Jason on the Argonautic expedition. In this adventure, both behaved with signal courage; the latter conquered and slew Amycus, in the combat of the cestus, and was ever after considered the god and patron of boxing and wrestling—the former distinguished himself in the management of horses. After their return from Colchis, they cleared the Hellespont and the neighbouring pass from pirates; from which circumstance they have always been deemed the protectors of navigators.

They made war against the Athenians, to recover their sister Helen, whom Theseus had carried away, and, from their clemency to the conquered, acquired the surname of Anaces or Benefactors.

They were invited to the nuptial feast of Lynceus and Idas, where, becoming enamoured of the brides—(the daughters of Leucippus)—a battle ensued, in which Lynceus fell by the hand of Castor, who was killed by Idas. Pollux revenged the death of his brother in the blood of Idas. Pollux, tenderly attached to his brother, and inconsolable for his loss, entreated Jupiter either to restore Castor to life, or permit him to resign his own immortality. Jupiter listened benignly to his prayer, and consented that the immortality of Pollux should be shared with his brother, and that it should be alternately enjoyed by them. This act of fraternal love Jupiter rewarded by making the two brothers constellations in Heaven, under the name of Gemini, which never appear together, but when one rises the other sets.

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No. VI.

Germanicus.

THIS fine statue has been supposed to represent Germanicus, son of Drusus and Antonia. The style of the hair indicates, indeed, a Roman personage; but it cannot be this prince, for the medals and other monuments we have of him represent him very differently. A more attentive examination of this figure discovers an analogy with that of Mercury; the extended position of the right arm, the *chlamys* thrown over the left, which holds the caduceus, and rests on a tortoise, consecrated to this god as the inventor of the harp, favour this idea. But a more reasonable conjecture may, perhaps, be admitted, that, under these forms, and with the attributes of the god of eloquence, the ingenious artist has pourtrayed a Roman orator, celebrated for his success in the rostrum.

No. VII.

Silenus holding the Infant Bacchus.

No. VIII.

Hermaphrodite.

IN the person of Pandora were united all the perfections of her sex, but these were eclipsed by the superior excellences of Hermaphrodite, the son of Venus and Hermes, (as his Greek name imports,) who to the unrivalled beauty of his mother, united the genius, wit, and elegance of his father. Such is the interesting portrait that poetry gives us of Hermaphrodite; and sculpture has ventured to materialize and exhibit this refined idea in the animated form which here claims our admiration:

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this noble competition of the poets and artists of antiquity shows us the elevation to which the arts had then attained. Poetry had exhausted the richness of her imagination in creating Hermaphrodite—in blending the characteristics of masculine grace and beauty with the soft and swelling contour of the female form. This ideal union warmed the genius of the sculptor, and the stubborn marble, under his animating chisel, started almost into existence.

The masters of antiquity have left us several statues of Hermaphrodite. This, whose original forms the great ornament of of the Borghese palace at Rome, is considered of the most perfect beauty, although that of the Florence gallery has the advantage of having the Antique Bed, with the Lion's Skin, on which the figure reposes. The mattress, in this figure, is a ridiculous conceit of the sculptor Bernini, who restored it. It is unnecessary to remark that this figure can have no analogy with those mis-shapen objects of the human race, who have passed under the name of Hermaphrodites, they are particularly remarked for an unnatural and heterogeneous mixture of hard and unharmonious parts.

No. IX.

The Young Apollo.

No. X.

Venus of the Bath.

IT is not necessary that we should say much to recommend this beautiful little figure to those who can appreciate excellence, and it is rare to see a subject in which it has more charms.

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No. XI.

Torso of a Venus.

THIS torso, (or mutilated figure of a Venus,) is of most graceful beauty, and must recommend itself strongly to the amateurs of taste and discernment; we have only to regret, that time has spared us but a fragment of what, in its perfect state, must have been a chef d'œuvre of the art.

No. XII.

Grecian Cupid.

THIS beautiful figure is known by the name of the Grecian Cupid, who was sometimes, as in this instance, represented under the maturer age of Adolescence, and possessed a character much more mild and reasonable than that attributed to the son of Mars and Venus. The supposition that this statue was intended for a Cupid is, perhaps, drawn from the evident marks of its having been originally with wings, one of the attributes of his divinity: but, however the intention of the artist may be mistaken as to the subject, it will remain a beautiful monument of the art in the age of its excellence.

No. XIII.

Ceres.

THE original of this charming figure is of Parian marble; the correctness of its form, and delicacy of its drapery, entitle it to be called a model of taste. It is clad in a tunic, over which is thrown a mantle, or *peplum*: both are finished in so masterly a

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manner, that through the mantle are perceived the knots of the cord which ties the tunic round her waist.

The artist who repaired this statue, having placed in its hand some ears of wheat, the name of Ceres has probably from that circumstance been given to it; otherwise the virginal character of the head, and simplicity of its head-dress, would induce a belief that the muse Clio was intended by it; and that a book should have been placed in the hand instead of the ears of wheat.

It was taken from the museum of the Vatican, having been placed there by Clement XIV. It previously ornamented the Villa Mattei on Mount Esquilin.

No. XIV.

Bust of Jupiter.

No. XV.

Bust of Juno.

No. XVI.

Bust of Mercury.

No. XVII.

Colossal Bust of Minerva.

No. XVIII.

Colossal Bust of Bacchus.

THIS bust of a Bacchus is strikingly beautiful, and offers to the admirers of the art, a fine study of the *beau ideal*, of the

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beauty of form devested of any of those affections of the mind which give expression to the countenance, and which, however they may increase its interest with us, tend to remove it from the acknowledged criterion of beauty. The appropriate ornament of the head is in a style peculiarly graceful, and corresponds perfectly with the effeminate softness intended to be expressed.

It is necessary to remark, that Bacchus is here represented, not as the hero and conqueror of India, but as the voluptuary, sunk in the lap of ease and enjoyment; both of which characters are ascribed to him in ancient mythology. Under the first, sculpture has represented him bearded, muscular, and active; under the last, as approaching to the luxurious fullness of the female form, and without beard.

No. XIX.

Colossal Bust of Ariadne.

No. XX.

Niobe and her Family.

AMONGST the busts which ornament the Museum, this group, with the head of Niobe, ought to engage particular attention, from the acknowledged purity of style which reigns throughout the heads which compose it. The Abbé Winkelmann, the most classical judge of the arts, has pronounced the head of Niobe to be a model of the highest style of beauty; and Guido, the painter of the graces, made it his peculiar study. The age of their execution is supposed to be that of the highest glory of the arts; that is, in the time of Phidias; but it is not ascertained, whether the statues which now compose this interesting group at Florence, are the originals or not. By the

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jealousy and hatred of Latona, the children of Niobe fell victims to the darts of Apollo and Diana; and the expression of the head of Niobe is strongly indicative of such peculiar distress. To Scopas, of Paros, this interesting group is ascribed.

No. XXI.

Bust of a Laughing Faun.

No. XXII.

Colossal Bust of Roma.

BY the emblem on the helmet of this figure, we are enabled to identify the goddess Roma, which, in other respects, might be mistaken for Minerva. It is of great beauty.

No. XXIII.

Small Bust of Roma.

No. XXIV.

Homer.

THIS fine bust represents the immortal Homer, the father of Grecian poetry, and the ornament of human nature; the diadem which encircles his head is the emblem of the divinity which he merited by his exalted genius, and by which he obtained the honour of his apotheosis. The formation of the eyes, (of admirable execution,) indicates the privation of sight, a misfortune under which this celebrated poet is generally supposed to have laboured.

Although the portrait of Homer has always been considered

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doubtful, even among the ancients, it is yet well known that similar to this have passed under his name

No. XXV.

Bust of Lucretia.

No. XXVI.

Bust of Pythagoras.

No. XXVII.

Bust of Euripides.

No. XXVIII.

Bust of Socrates.

No. XXIX.

Bust of Hippocrates.

No. XXX.

Bust of Plato.

No. XXXI.

Bust of Alexander.

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No. XXXII.

Bust of Demosthenes.

No. XXXIII.

Bust of Cicero.

No. XXXIV.

Bust of Seneca.

No. XXXV.

Bust of Nero.

No. XXXVI.

Bust of Faustina.

No. XXXVII.

Colossal Bust of Washington—An original, by Chiracci.

No. XXXVIII.

Bust of Hamilton—An original, by Chiracci.

No. XXXIX.

Bust of George Clinton—An original, by Chiracci.

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No. XL.

Bust of Barlow.

No. XLI.

Bust of Rush—By that ingenious American artist, William Rush.

No. XLII.

Bust of Napoleon—By Cheaudet.

No. XLIII.

Group of Milo and the Lion in the Cleft.

No. XLIV.

Figure of Cleopatra.

No. XLV.

A Mercury in Bronze, standing on a pedestal of the fluate of Lime, presented by Frederick Depeyster, Esq.

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No. XLVI.

An Etruscan Vase in Alabaster, enriched with the history of Cupid and Psyche, presented by Mr. Smisseart.

No. XLVII.

Bacchus invoking the Thebans to resist Pentheus, in basso relievo.

No. XLVIII.

A bass relief Group of Three Figures, with civic crowns.

No. XLIX.

A Mosaic Tablet, presented by the late William Seton, jun. Esq.

No. L.

A Cast, exhibiting the Muscular Anatomy of a Horse.

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PAINTINGS.

No. I.

The Last Supper, by Vanderlyne.

No. II.

Scourging of Christ, by Vanderlyne.

No. III.

The Crucifixion, by Vanderlyne.

No. IV.

Descent from the Cross, by Vanderlyne.

No. V.

Susannah and the Two Elders.

No. VI.

Lot and his two Daughters.

No. VII.

Delilah having cut off Sampson's hair, the Philistines are seizing him.

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No. VIII.

Death of Miss M'Crea, by the Indians—Painted by Vanderlyne.

No. IX.

Barn-yard Scene.

No. X.

Danae—Presented by Mr. Murray.

No. XI.

Bridge Scene—A Battle.

No. XII.

Head—said to be a copy from one of Vandyke's.

No. XIII.

Cattle Scene—by Rosa de Tivoli.

No. XIV.

Lion Hunt—by Salvator Rosa.

No. XV.

Bull Bate—by Salvator Rosa.

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No. XVI.

Interior View of a Gothic Cathedral.

No. XVII.

A Flemish Picture—by Teniers.

No. XVIII.

A German Head.

No. XIX.

An Original Painting of the late President of the Academy, Robert R. Livingston, Esq.—by Vanderlyne, presented by Mr. Livingston.

No. XX.

A Small Landscape.

No. XXI.

Two Flemish Heads.

No. XXII.

Two Schools—Flemish Pictures.

No. XXIII.

Arabs Mounted—A Crayon Drawing.

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No. XXIV.

Thirteen Subjects from the Antique, framed.

No. XXV.

Twenty-one Subjects not framed.

No. XXVI.

Six Cartoons on Strainers.

No. XXVII.

Sixty-seven Cartoons in Port Folios.

No. XXVIII.

Two Water Falls, by Fidanza.

No. XXIX.

Two Views, one a Fog, the other a Moonlight Scene, by Fidanza.

No. XXX.

Two Prints, (*Naval Battles*,) by Tanner.

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23. Miscellaneous Engravings.
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No. XXXV.

Choix de Gravures à l' Eau Forte—D'après les peintures originales, et les marbres de la Galerie de Lucien Bonaparte, cent quarante deux gravures. Londres, 1812.—Presented by Lucien Bonaparte.

FINIS.

A Brief Historical Account of the American Academy of Arts may be seen in the American Medical and Philosophical Register, vol. 3.

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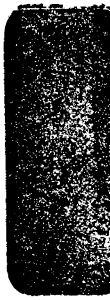

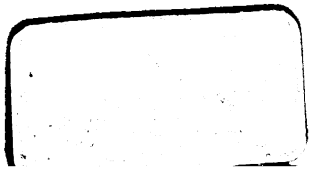

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